

CONTENTS

INTRODUCTION	p.	7
ACKNOWLEDGMENTS	p.	15

THEORIES AND BODIES

<i>Charlotte Ross</i>		
QUEER EMBODIMENTS: FLUIDITY, MATERIALITY, STICKINESS	p.	19
<i>Carmen Dell'Aversano</i>		
THE QUEEREST CROSSING: QUESTIONING THE HUMAN-ANIMAL DIVIDE	p.	37
<i>Alessandro Grilli</i>		
QUEERING THE DEAD: GAY ZOMBIES IN THE DARK ROOM	p.	47
<i>Silvia Antosa</i>		
NARRATING THE INTERSEX BODY IN JEFFREY EUGENIDES' <i>MIDDLESEX</i>	p.	63

TEXTS, MEDIA AND PERFORMANCES

<i>Marco Pustianaz</i>		
THE THREAT OF DIFFERENCE. QUEERING HOMOPHOBIA IN THE ITALIAN CLOSET	p.	81
<i>Luca Malici</i>		
ITALIAN (S)QUEER EYES: SURVEYING AND VOICING TV REPRESENTATIONS	p.	105

Brendan Hennessey

NOTES ON A QUEER VISCONTI: AUTEURISM, IDENTITY,
AND AMBIGUITY IN *THE DAMNED* (1969)

p. 123

Eleonora Pinzuti

QUEERING PROUST. RHETORICAL INCOHERENCIES,
PERFORMANCE AND GENDER IN-VERSION
IN *IN SEARCH OF LOST TIME*

p. 139

Kitamura Sae

QUEENS, GIRLS AND FREAKS:

MEN IN WOMEN'S CLOTHES AND FEMALE AUDIENCES
IN JAPANESE CROSS-DRESSING PRODUCTIONS OF *AS YOU LIKE IT*
AND *HEDWIG AND THE ANGRY INCH*

p. 161

Samuele Grassi

MEETING NINA RAPI: TOWARDS A BUTCH-BUTCH AESTHETIC

p. 179

NOTES ON CONTRIBUTORS

p. 193